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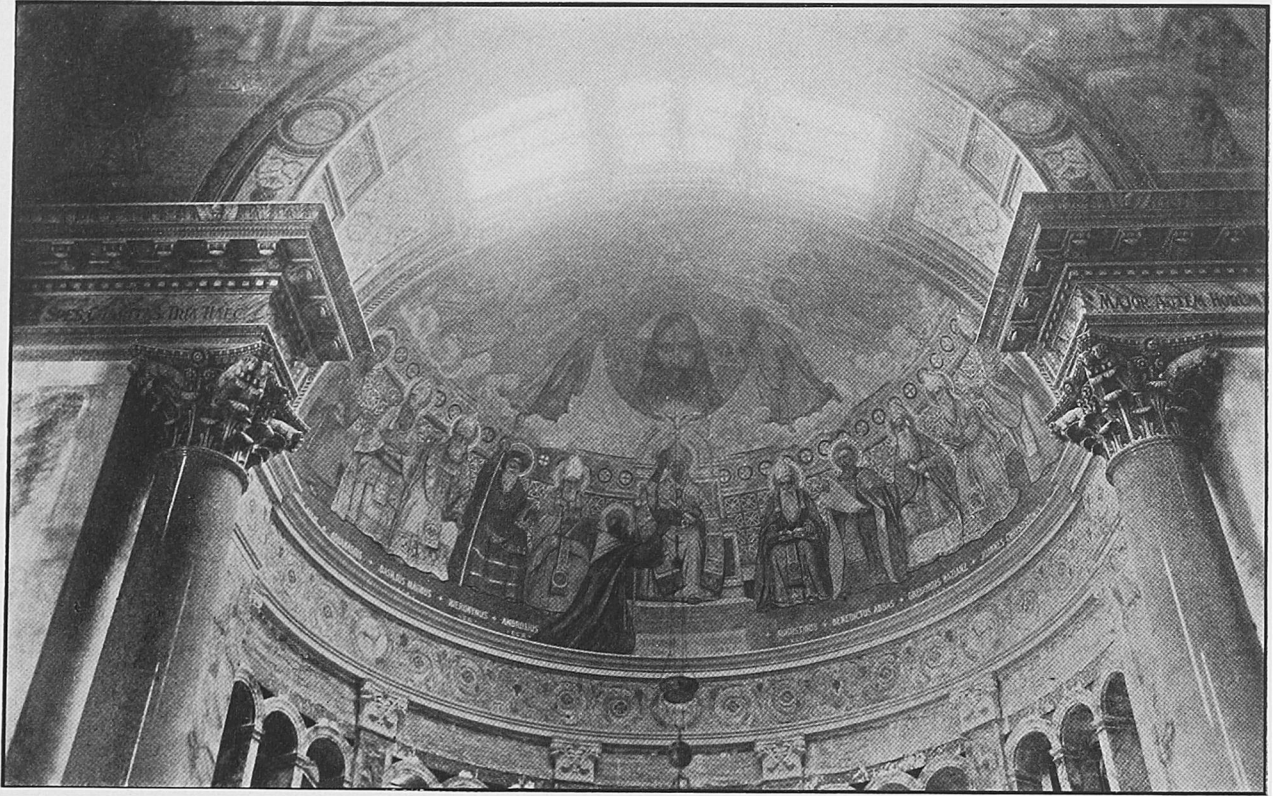
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MAIN DECORATION IN PLACE, VAULT OF APSE

tural accord Maximilian Friederang sees the culmination of a lifetime's courageous ambition and self-sacrificing toil. He is a character unique in our time—a sort of belated mediæval, combining the attributes of artist and artisan, chemist and colorist, scholar and religious zealot. German born, he spent the years of his youth studying in Rome, and then came to America, where the whole of his professional life of over a quarter of a century has been spent. His work in various churches and public buildings has been known all along to the leading architects, from Stanford White to Cass Gilbert. But it was not until he completed his marvelous frescoes in the Byzantine dome of the Church of St. Joseph at Babylon, L. I., that he

came into prominent notice as the one man capable of leading the modern revival of *fresco buono* and placing its great decorative possibilities on a solid foundation.

This high estimate is more than confirmed by the enthusiastic praises that critics of authority who have visited St. Gregory's thus far have bestowed.

If any mistake has been made, it is in the placing the *baldachino* where it is. It is certainly too large for the frescoes because it competes with them and shuts off the view for those seated in the front rows of seats. A beautiful altar flat against the wall might have been better.

Henry Tyrrell

TO WHOM IT MAY CONCERN

Say, Painter of pictures, you Painter
Whose deeds on the canvas are wrought,
In line and in color and so forth—
Why is it you don't include thought?

Why make every effort to master
The object all artists should seek
In what is the highest expression,
By striving for perfect technique?

If a message you have to deliver,
Say, why will you not understand
You can do it a thousand times better
With your head than you can with your hand?

By the late W. J. Lampton